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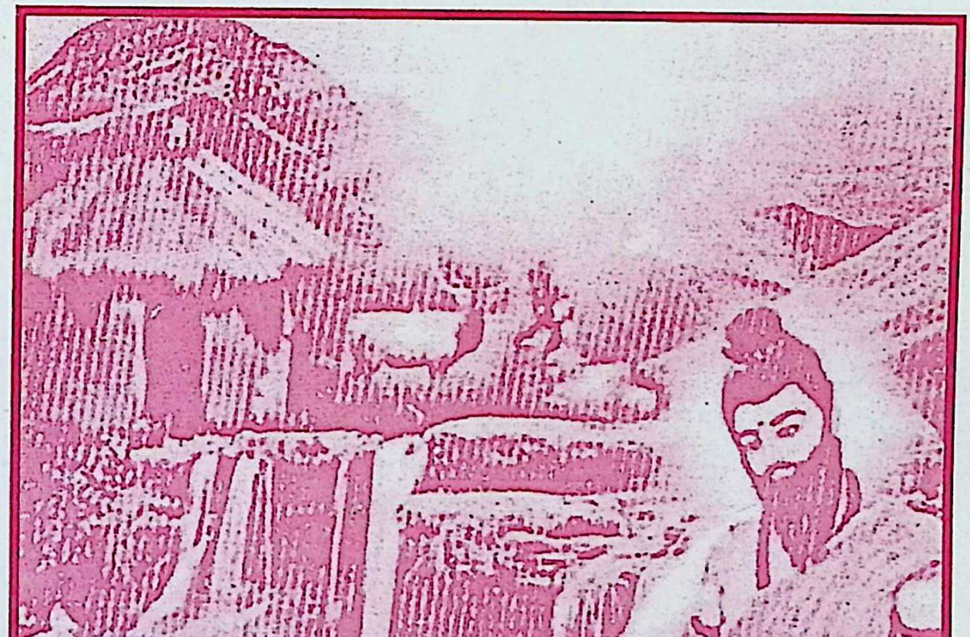
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

गद्यभागः

कादम्बरी - २



COURSE - I **BLOCK - 5**

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

कादम्बरी-२

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be able to understand the typical prose style in Sanskrit. You will be able to know the textual part of Kadambari, the Sukanasopadesh.

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UNIT 5
KADAMBARI - A LITERARY ESTIMATE

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5.2 COMPLICATED PLOT
5.3 DELINEATION EMOTION
5.4 DESCRIPTIVE ABILITY
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BLOCK - 5
UNIT 5
KADAMBARI - A LITERARY ESTIMATE

5.1 INTRODUCTION

The one poetic composition which has placed Bāṇa at the pinnacle of glory is the Kādambarī, one of his two prose Kāvyas. It belongs to the variety of Kathā. This towering prose kavya, has been the very acme of the country's ancient poetic tradition which the poet has imbibed from the past. What the poet has stated in the introductory verses of the work as,

स्फुरत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् ।
रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥८॥
हरन्ति कं नोज्ज्वलदीपकोपमैः नवैः पदार्थैरुपपादिताः कथाः ।
निरन्तर श्लेषघनाः सुजातयो महास्त्रजश्चम्पककुड्मलैरिव ॥९॥,

Cannot be considered boastful ones. The poet having become himself a connoisseur has enjoyed the beaming sentiment and pleasing resonant words with rich meaning and even like Valmiki who declared.

पादबद्धोऽक्षरसमस्तन्त्रीलयसमन्वितः ।
शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ॥

Vālmikī Rāmāyana Ē - 18,

Bāṇa has also declared in those stanzas the salient features of his magnum opus work.

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5.2 COMPLICATED PLOT

Scholars are of the opinion that the poet must have adopted the story of Sumanas, said to have been in the Bṛhatkathā of Guṇāḍhya, for the Kādambarī. But everything that has contributed to its greatness and popularity is his own. The story of the Kadambari is one of the most complicated ones. The entire story becomes one unit only as narrated by some characters and hence the reader etc. finds the tales emboxed in another tale. The very way in which the story commences and narration continues, instill in the readers a sense of curiosity. Great indeed is the poet's ingenuity with which he has arranged and managed the plot. The love story of Puṇḍarīka and Māhaśvetā is interwoven with that of Cāndrapīḍa and Kādambarī, somewhere it is stated that the whole world loves a lover every sensitive reader worth the name is sure to show great consideration and sympathy to the lovers who have fidelity of love not only in the same birth but also in subsequent births which they had to encounter due to the curse inflicted on them. The mystery with which the work commences becomes unravelled only in the end and the suspense created thereby in the readers is most enjoyable. Every poet both in the east and in the west has sung the saga of love but there is something special in the story of love that is delineated in this kāvya. The loving pairs remain ever green in the readers heart due to their sincerity of love and the amount of self - effacement that the heroines of the story have displayed is commendable. The poet Bāṇa seems to hold in the same way as Kālidāsa has successfully shown that despite the environment, hereditary latent impressions play dominant role in shaping

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the thoughts of the individual. Puṇḍarīka, it must be remembered was born of Lakṣmi who became fascinated to Śvetaketu, a sage on seeing him when the later descended to the lake for bathing. It is no wonder if Pundarika despite the ascetic environment provided by Svetaketu who was entrusted by Lakṣmi to bring up the child after giving birth to it, to have fallen in love with Māhaśvetā, a Gandharva princess, who as Jatayu says in the Rāmāyaṇa 'तीक्ष्णकामास्तुगन्धर्वाः' responded in equal measure. Bāṇa seems to have held the notion that love minds not the status and environmental influence of the family, but becomes effectively prominent when once there springs up instinctive desire to own an object of beauty. Māhaśvetā and Kādambarī are the two examples. In this Bāṇa may be easily compared with Kālidāsa. Duṣyanta who was a royal personage falls in love with Śakuntalā, an ascetic girl declaring "दूरिकृता खलु गुणैरुद्यानलता वनलताभिः" (I-17). Māhaśvetā, a Gandharva princess born of Hamsa, feels within herself on seeing the ascetic youth, Puṇḍarīka, "अलङ्कारमिव ब्रह्मचर्यस्य, यौवनमिव धर्मस्य, विलासमयमिव सरस्वत्याः, निदाघकालमिव साषाढस्य .... अतिमनोहरं स्नानार्थमागतं मुनिकुमारकमपश्यम् । " Sakuntala and Puṇḍarīka both brought up in the atmosphere of hermitage had positive response to the feelings of royal figures - Dusyanta and Māhaśvetā respectively substantiating the view - point stated above.

5.3 DELINEATION EMOTION

Situation and the environment play an important role in arousing the emotion. Māhaśvetā in whom youthfulness blossomed to say in Bana's own words, क्रमेण च कृतं मे वपुपि, वसन्त इव मधुमासेन, मधुमास इव नवपल्लवेन, नवपल्लव इव कुसुमेन,

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कुसुम इव मधुकरेण, मधुकर इव मदेन नवयौवनेन पदम् ।, one day set out with her mother gaurī and accompanied by Taralikā to bathe in the lake. Every where there was a grand conducive atmosphere of verual season - विजृम्भमाणनवनलिनवनेषु .... कोमलमलयमारुतावतारतरङ्गितानङ्ग-ध्वजाँशुकेषु .... स्निग्धमनोहरतरोद्देशदर्शनलोभाक्षिप्तहृदया etc., Right at that time, Puṇḍarīka whose handsomeness had motivated the Sylvan deity of the Nandanavana despite his protestation, to adorn his ear with sweet smelling Parijatā blossom, the fragrance of which attracted Māhaśvetā and moved in the direction wherefrom the fragrance was outspreading. There she saw Puṇḍarīka who was every inch handsome - अयुग्मलोचनं वशीकर्तुं काममिव सनियमं, अतितेजस्वितया प्रचलचडिल्लतापञ्जरमध्यगतमिव etc., He also was amazed at the sight of mahasveta, a paragon of beauty and in that frenzy of emotion as if to depart from him, the rosary bead held in hand slipped away for and even before it could reach the ground, Māhaśvetā held it and adorned her neck feeling as it were the clasp of the ascetic youth. When demanded subsequently, she gave in exchange pearl necklace, which incident was silently witnessed by kapinjala, close associate of Puṇḍarīka. Śiva himself is described by kālidasā in his Kumarasambhava as becoming perturbed in mind on that day when untimely manifestation of spring season had advented round about the hermitage and divided all his three eyes to be rivetted on parvati who used to come for offering him worship everyday. What to say of Puṇḍarīka! Anyway both Puṇḍarīka and Māhaśvetā had the exchange of hearts through the exchange of rosary and pearl necklace. When Puṇḍarīka's love-lorness had reached its saturation point making him almost release life, Kapiñjala begs Māhaśvetā of his friends life, by her going to

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Puṇḍarīka. By the time Mahasveta went to the place where Puṇḍarīka was lying, Kapiñjala had seen Puṇḍarīka dead and his body being taken away by a celestial being. With the assurance of a celestial voice regarding her re-union on with Puṇḍarīka in course of time, Māhaśvetā had the life of viyogini. Thereafter despite the persuation of her parents, she spent her time by way of worshipping Tryambaka the lord, hoping against hope for the re-union with her lover. Later also when vaisampayana parrot remembering the love of the previous birth addressed Māhaśvetā with endearing words, Bāṇa has exercised his judiciousness in using the befitting words. Also in the love of Cāndrapīḍa and Kādambarī, the poet has exercised his brilliance in the choice of words while describing Kādambarī, so much so, Bāṇa has received the encomium from Jayadeva "हृदयवसतिः पञ्चबाणस्तु बाणः". It is for this reason that Viśvanātha in his Sāhityadarpana refers to the sentiment of love delineated in the Kādambarī as Karuṇavipralambha Śṛṅgāra. Bāṇa is verily the god of love living in the heart of Kavitā Kāminī, stays in the heart of all readers. In short Bāṇa alone is capable of giving expression to love that permeated the heart of two pairs of lovers and the words fail to render the same effect while writing about it. That is the genius of Bāṇa.

5.4 DESCRIPTIVE ABILITY

Description forms the very nucleus of the prose composition. It is said by a critic that description itself forms the story and the story itself is description forming itself as a webt to weave the stories. The poet exhausts all his resourcefulness in description of any entity to make it

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complete. In the description of Śūdraka, a great king, the poet has given a total picture of his conception of an ideal king and hence he has gone to the minute details so as to give to the reader a complete picture of kingship as held in his own mind : आसीदशेषनरपतिशिरःसमभ्यर्चितशासनः .... नाम्नैव यो निर्भिन्नारातिहृदयो .... अनवरतप्रवृत्तदानार्द्रीकृतकरः, कर्ता महाश्चर्याणां .... । यश्च मनसि धर्मेण कोपे यमेन प्रसादे धनदेन .... वाचिसरस्वत्या मुखे शशिना .... प्रकटितविश्वरूपाकृतेरनुकरोति भगवतो नारायणस्य । Who else could be worthy enough to occupy the throne ? The description of Caṇḍāla maiden, is enchanting even to the king who beheld her with eyes :

उरःस्थलनिवाससंक्रांत नारायणदेहप्रभाश्यामलितामिव श्रियं............ आलोहिताङ्गुलिप्रभापाटलितनखमयूखां अतिकठिनमणिकुट्टिमस्पर्शमसहमानां क्षिलितलेपल्लवभङ्गानिव निधायसञ्चरन्तीं, मातङ्गकुलदूषितां .... दर्शनमात्रफलां मधुमासकुसुमसमृद्धिमिव .... अनिमिषलोचनो ददर्श। Vaisamapayana parrot is capable of describing Vindhya forest, the hermitage of Agastya, Pancavati, Pampalake, Salmali tree, hunting of hordes and their chieftain who appeared naturally to the parrot (becoming the loss of its father) as "अंशावतारमिव कृतान्तस्य, सहोदरमिव पापस्य, सारमिव कलिकालस्य।" Where as the hermitage Jabali is described almost in contrasting terms since the hermitage had handed Jabali and oved with compassion:

अदृष्टपूर्व कलिकालस्य, अपरिचितमनृतस्य असुरारिमिव प्रकटितनरहरिवराहरूपं etc.,

A horse Indrayudha by name is described as

'वेगसब्रह्मचारिणमिवमनसः, हरिचरणमिव सकलवसुंधरोल्लंघनक्षमं, वरुणहंसमिव मानसप्रचारं..... विद्याधरराज्यमिव चक्रवर्तिनरवाहनोचितं .... अश्वातिशयमिन्द्रायुधं।

Acchod a lake beckons us all with its tranquil water

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crystal clean resembling मणिदर्पणमिव त्रैलोक्यलक्ष्म्याः स्फटिकभूमिगृहमिव वसुन्धरादेव्याः .... कैलासमिव द्रवतामापन्नम् .... हराट्टहासमिव, त्रिभुवनपुण्यराशिमिव सरोरूपेणावस्थितं .... आदर्शमिव प्रचेतसः, स्वच्छतया मुनिमनोभिरिव etc., giving expression to its pleasant appearence अतिमनोहरं, आह्लादनं दृष्टेः etc., Alluring spring season enchants our maid too !!! .... कोमलमलयमारुतावतारतरंगितानङ्गध्वजांशुकेषु .... सकलजीवलोकहृदयानन्ददायकेषुमधुमासदिवसेषु Puṇḍarīka appeared to Māhaśvetā as हरहुताशनेन्धनीकृतमदनशोकविधुरं वसन्तमिव तपस्यन्तं, अखिलमण्डलप्राप्त्यर्थं इंशान शिरःशशाङ्कमिवदृढव्रतं, अयुग्मलोचनं वशीकर्तुकामं काममिव सनियमं - revealing that all may not be well in case she is to love him suggested by the words 'इन्धनीकृतं मदनशोकविधुरं and by the ideas embedded in the compounds. The description of Māhaśvetā as seen by Cāndrapīḍa has different sets of words : देहप्रभावितानेन सगिरिकाननं दन्तमयमिव तं प्रदेशं कुर्वतीं, अन्यथैव धवलयन्तीं कैलासगिरिं, अन्तर्द्रष्टुरपि लोचनपथप्रविष्टेन श्वेतिमानमिव मनो नयन्तीं ...... गौरीमनः शुद्धिमिव कृतदेहपरिग्रहां .... धर्महृदयादिव निर्गतां etc., etc., These words convey directly and indirectly sacrificing nature of Māhaśvetā so as to make the charming youth Candrapīda to follow her to her abode - cave दर्शितविनयः शिष्य इव तां व्रजन्तीमनुवव्राज। Cāndrapīḍa was as much youthful as Puṇḍarīka was and further he was a royal figure. But still the sight of Mahasveta was invoking a sense of reverence in him. But the attitude of the same Candrapiḍa on seeing Kādambarī was entirely different and the description of Kādambarī proceeds in that way: हृदयमिव प्रवेशितां महामणिस्तम्भैः आपीतामिव भवनदर्पणैः indirectly that her figure was entirely his own heart, लक्षणैरपि रागविष्टैरिव अधिष्ठितसर्वाङ्गाम् .... कुतूहलेन विस्तारमिव तन्वता स्पर्शसुखेन रोमाञ्चमिवमुञ्चता .... करतलविनिहतैर्मुहुर्मुहुः उत्पतन्दिश्च मुखपरिमलाधैर्नीलकन्दुकैरिव मधुकरैः क्रीडन्तीं etc., In this way the

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words used are choicest indicating the ecstacy of the situation and feeling. No wonder words are replete with sense much more than what we are able to comprehend: one fails to understand the adverse criticism of Weber comparing Bana's prose to Indian wood, where all progress is rendered impossible by the undergrowth until the traveller cuts out a path for himself, and where, even then, he has to reckon with malicious wild beasts in the shape of unknown words that affraight him. Some of our scholars endorse the same view saying that by the time we come out of descriptive passages, we will have missed the track of the story itself. It must be known that no description is overdrawn and the description proceeds with a purpose of catering to the requirement of a connoiseus who has literary taste. In short, we have to remember what Bhāsa has stated "प्रद्वेषो बहुमानो वा सङ्कल्पादुपजायते".

He holds mirror to human feelings and emotions of life. Bana can delineate the feelings which would readily flood the heart of the readers. Who will not enjoy the feelings of the baby parrot craving for quenching its thirst despite its father lying dead : पितरं उपरतं उत्सृज्य नृशंस इव प्राणपरित्यागयोग्येपि काले बालतया कालान्तरभुवः स्नेहरसस्यानभिज्ञो जन्मसहभुवा .... लुठन्नितस्ततः तमालतरुमूलात्सलिलसमीपमुपसर्तुंप्रयत्नमकरवम्। The earnestness on the part of Śukanāsa to enable Cāndrapīḍa to strike a novel path as an illustratious king from the ones, he described while giving the advice, is really commendable. The interest that a genuine friend can have to save his close associate from courting denigration and disappointment if response from the other party concerned is very well revealed in Kapinjala's chastisement to Puṇḍarīka. How much sympathy he had towards

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Puṇḍarīka and how much earnestness he had to save his life, can be appreciated when he stood before Māhaśvetā with folded hands to beg of her to spare his friend's life. Bāṇa excels in delinating any emotion be it Śṛṅgāra, pity, compassion, grief "कादम्बरीरसज्ञानामाहारोऽपि न रोचते", sentiment of love lasts longer in the Kādambarī even extending to two births. Since the two lovers beloveds are alive. Bāṇa cleverly designates them to the Gandharva race.

5.5 CHARACTERISATION

Characterisation is complete. Not only the major characters but also minor characters such as Candala Kanyā, Patralekhā, Kapiñjala, Tārāpiḍa, Śukanāsa, lower beings such as Parrot, Horse and inanimate beings such as Salmali tree. Accohda lake breathe life and beckon the readers to them beyond time and space. Each character knows the purpose and do not go beyond the limits. One fails to understand Tagore and the like minds in characterising Patralekha as a neglected character.

5.6 STYLE

Bāṇa's style is really enchanting, rolling compounds and epithets heaped on epithets do create a sense of joy on the account of their having sonorous words which lend music to the composition. Words convey more sense than intended by the characters. It is well said that "the relation between the object of comparison in descriptions and the thing with which there is the comparison is represented only by the form of the epithet which, having two meanings, can be applied to both in the meanings, there is

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no real comparison in such similes, the comparison being only in the form of the word and not in the meaning." Apart from long sentences even short sentences present freshness of seeting apart from retrieving the strain of going through long sentences as some persons feel. Bāṇa is most liberal mind in enriching one vocabulary. In the same manner as a well tuned lute loved evoke sensational delight when played upon, so also Bāṇa's Kādambarī is highly musical in words which give rise to elegant ideas. No wonder Gangādevī and Dharmadāsa have only praise to Bāṇa.

वाणीपाणिपरामृष्टा वीणनिक्वाणहारिणीम् ।
भावयंति कथं वान्ये भट्टबाणस्य भारतीम् ।।

- Gaṅgādevi

रुचिरस्वरवर्णपदा रसभाववती जगन्मनो हरति ।
तत्किं तरुणी न हि नहि वाणी बाणस्य मधुरशीलस्य ।।

- Dharmadasa Suri-vidagdhamukhamandana

The prose has the element of ojas throughout and is written in pāñcāli style :

शब्दार्थस्समो गुम्फः पाञ्चाली रीतिरिष्यते ।
शीलाभट्टारिका वाचि बाक्तणोक्तिषु च सा यदि ।।

5.7 EXERCISES

(1) Write an essay on poetic ability of Bāṇa.

(2) Write an essay on the descriptive ability of Bāṇa.

5.8 REFERENCE BOOKS :

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UNIT 6
KADAMBARI - पाठ्यभागः-१

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UNIT 6
KADAMBARI -
पाठ्यभागः-१

6.1 INTRODUCTION

Tārāpīda was the king of Ujjain. His wife was Vilāsavatī by name. The couple had only one son Cāndrapīḍa by name. The king had made arrangements for Cāndrapīḍa's education by sending him to an institution. Cāndrapīḍa completed his education, having become proficient in all lores and returned to his parents. The king wanted to make him heir - apparent and hence made arrangements for his consenation. In the meantime Vilasavati, Cāndrapīḍa's mother sent to him a maiden Patṛalekhā by name, who was the daughter of the king of Kuluta, who had been defeated by Tārāpīḍa. This Patṛalekha remained with him always. Cāndrapīḍa once went to meet Śukanāsa the minister of Tārāpīḍa and the minister was quite pleased to receive him and advise him.

6.2 पाठ्यभागः

एवं समतिक्रामात्सु केषुचिद्दिवसेषु राजा चन्द्रापीडस्य यौवराज्याभिषेकं चिकीर्षुः प्रतीहारान् उपकरणसंभारसंग्रहार्थमादिदेश । समुपस्थितयौवराज्यांभिषेकं च तं कदाचिद्दर्शनार्थमागतमारुढविनयमपि विनीततरमिच्छन् शुकनासः सविस्तरमुवाच ।

तात, चन्द्रापीड ! विदितवेदितव्यस्य अधीतसर्वशास्त्रस्य ते नाल्पमुपदेष्टव्यमस्ति। केवलं च निसर्गत एव अभानुभेद्यं अरत्नालोकोच्छेद्यं अप्रदीपप्रभापनेयमतिगहनं तमो यौवनप्रभवम् । अपरिणामोपशमो दारुणो लक्ष्मीमदः । कष्टमनञ्जनवर्तिसाध्यं अपरं ऐश्वर्यतिमिरान्धत्वम् ।

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अशिशिरोपचारहार्योत्यन्ततीव्रो दर्पदाहज्वरोष्मा । सततं अमूलमंत्रगम्यो विषमो विषयविषास्वादमोहः । नित्यं अस्नानशौचवध्यो बलवान् रागमलावलोपः अजस्रं अक्षपावसानप्रबोधा घोरा च राज्यसुखसंनिपातनिद्रा भवति । इत्यतो विस्तरेणाभिधीयसे । गर्भेश्वरत्वं, अभिनवयौवनत्वं, अप्रतिमरूपव्यम्, अमानुषशक्तित्वं चेति महतीयं खलु अनर्थपरम्परा। सर्वाविनयानामेकैकमप्येषामायतनम् । किमुत समवायः ।

6.3 ENGLISH TRANSLATION

When some days had elapsed this way, the king (Tārāpīḍa), intent upon consenating Cāndrapīḍa as heir - apparent ordered the servants (door keepers) to collect all the ingredients (required for the celebration). When the celebration was on the advent Śukanāsa (Tārāpīḍa's minister) spoke elaborately to Cāndrapīḍa who came to him some day accidently to him. Despite Cāndrapīḍa's being trained in all lores and was quite modest, Śukanāsa wanted to trim him further.

"O Child, Cāndrapīḍa, there is hardly anything to be conveyed in the form of instruction to you, who have already known all that is to be known and who are well - versed in lores (śāstras). All the same, you are to know that ignorance is the form of darkness which is so naturally found in youthful stage, will be also profuse (thick) that it is impossible even for sun's rays (sastraic knowledge) to remove, radiating lustre emanating from jewels cannot dispel it Even the light of a brilliant lamp cannot drive it away. Intoxication which the goddess of wealth makes the youth to become subjected to, is beyond any remedy and effective and hence terrible. Blindness due to cataract in the form of riches inflicts pain and cannot be cured even by applying collyrium. Unbearable heat of the fever of

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arrogance cannot be alleviated by cooling appliances. Infatuation arising out of poisonous carnal desines can never be remedied even by the administration of medicinal roots or by chanting Psalms er incantions. Any amount of bathing to cleanse one self cannot wash off the thick envelopment of the miry passion over ones own consciousness. Royal comforts which drive a person to deadly sleep accompanied by the repeated convulsions can never awaken him even at the closure of night. Hence indeed you are addressed elaborately. Born richness, blooming youth, endowed with peerless beauty and super human process - all these give rise to series of disasters. Any one of these is enough to be the abode of overbearing nature. What then, if all of them become united.

6.4 EXPLANATIONS

यौवराज्याभिषेकं चिकीर्षुः

Intent upon conseating Cāndrapīḍa as heir - apparent. Tārāpīḍa, Cāndrapīḍa's father felt that his son had entered into that stage of bearing the responsibility of the kingdom, now that he had completed his education and had earned fame and name. Therefore he was eager to make him the heir apparent, in the same way as Daśaratha wanted to conseate Rama.

प्रतीहारान् - Actually means door keepers. The word may be understood as meaning servants.

आरूढविनयमपि विनीततरमिच्छन् - Śukanāsa had no apprehension regarding Cāndrapīḍa's modesty, obedience, respect to elders and such other illustrious qualities. He had also known that he had imbibed Sastraic knowledge to the brim and that hence he had realised the veracity of the

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statement, ' विद्या ददातिविनयं ' But still, he did not want to go by lapse in imparting to him what he wanted to in the best interest of the prince and further he wanted to make him more and more trimmed. That is the significance of the suffix तरप् indicative of comparative degree.

सविस्तरं - It may be that he never wanted to feel subsequently that there was something more to be conveyed. It may also be for preparing the mind of Cāndrapīḍa and the readers for a long - drawn session.

तात means वत्स, young one. You will have come across such usage in the Ayodhyākāṇḍa of Rāmāyana where Sumitra uses the same word while addressing Lakṣmaṇa bidding him adieu to the forest life.

' रामं दशरथं विद्धि मां विद्धि जनकात्मजाम् ।
अयोध्यामटवीं विद्धि गच्छ तात यथासुखम् ।।

V : 2-40 - 9

निसर्गत एव : Quite naturally. Man is a finite being and he is prone to lose the balance of mind due to his weakness. Śukanāsa is aware of it. अभानुभेद्यं - Not to be pierced through by the rays of the sun. It is well known that with the sun - rise, the rays will reach far and wide and would dispel darkness in all quarters. But when the mind of a being is beset with darkness dense as it is, in the form of ignorance, which is so natural with the advent of blooming youth, even the radiant rays of the sun can hardly dispel the darkness. How can the rays of the sun probe into the mind, heart and brain of a being affected by ignorance. The rays of the sun stand here for śaśtraic knowledge which is expected to remove ignorance and endow the person with discernment and ratiocination.

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अरत्नालोकोच्छेद्यं - Precious gems do emit brilliant rays which are supposed to brighten the region. But the region of the mind is beyond these rays.

अप्रदीपप्रभापनेयं - Not to be dispelled by the light from illuminating lamp.

The rays of the sun, brilliant rays shooting both from the precious gems and the light shed by the illuminating lamp - all these metaphorically refer to the evocation of knowledge imbibed from the study of śāstras (lores) and inherent education which would enable a person to develop reasoning power to know what is good and what is not.

The same idea stated above is found in Dandin's Kāvyādars'a -

अरत्नालोकसंहार्यं अवार्यं सूर्यरश्मिभिः ।
दृष्टिडधिंकरं यूनां यौवनप्रभवं तमः ।। K - 197

अपरिणामोपशमो दारुणोलक्ष्मीमदः - Pomp, pelf and pride that normally attend upon a man specially in youthful stage, blind the being and any remedy administered will be ineffective. Hence dreadful. The sentence is also taken to mean by some that the evils arising out of wealth would never be mitigated even in oldage when the senses have decayed and when proper antidotes have been administered.

ऐश्वर्यतिमिरान्धत्वं - Pelf contributes to blindness not only of the external eye but also of the internal one. This leads to the total absense of ratiocination. The cataract grown in the external eye would blur the eye sight so as not to cognise the objects clearly and that eye disease, it is believed, could be cured by using collyrium prepared of camphor etc., Aṣṭāngahṛdaya also says :

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रसेन्द्रभुजगौ तुल्यौ तयोस्तुल्यमथाञ्जनम् ।
ईषत्कर्पूरसंयुक्तमञ्जनं तिमिरापहम् ।।

But the cataract grown around the internal eye and the brain can hardly be removed by such application of collyrium. दर्पदाहज्वरोष्मा - High fever from times of yore is being treated with the application of wet cloth on the forhead of the sick. But this malignant fever, an outcome of pride, can not be cured with the administration of any medicine or application.

अमूल्यमन्त्रगम्यः - Medicinal herbs are considered to be the antidotes for the spread of venom either of serpent bite or due to any other bites. Recently it had appeared in a paper that ' Mimosa Pudica ' and its extract would serve as the surest antidote for curing the serpent bite. Incantations are also being executed to remove poison. But these two would have no bearing in the removal of poison in the form of sensuous pleasures that would permeate the whole body.

विषय means worldly pleasures. विषास्वादमोहः - Loss of consciousness is attributed to the poison entering into the body of a being. The worldly objects of enjoyment also would delude the mind so intensely that one loses his conciousness and conscience too.

बलवान्रागमलावलेपः - Passionate longings would occupy the whole body of a person and sully the senses, mind, heart and brain of a being. Any amount of bathing would be useless to cleanse the body off carnual desire. When mind, heart and brain have become contaminated by sensuous longings, bathing in water or with water would serve no purpose, which may at the most remove external dirt and not the internal contamination.

राग - Redness, passion. रागमलावलेप - Envelopment of

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mire in the form of passion.

अजस्रम् - Time and again.

अक्षपावसानप्रबोधा - Generally sleep comes to an end with the advent of day - break. But the regal comfort is such that it would never enable the person to wake up at all. It may also mean just as the fever resulting in convulsions would be dangerous, even so the royal comforts prompt a person not to become awake at all.

गर्भेश्वरत्वं - Wealthy right from birth. Idiomatically it is expressed in English ' born with a silver spoon ' in his mouth.

महतीयमनर्थपरम्परा - Wealth, blooming youth, infallible beauty and the prowess of a super man - all these contribute to the loss of balance of mind on the part of an individual since they induce in him the desire to long for sensuous pleasures beyond limits. Naturally the incumbent will have to court series of mishaps in life. Compare the idea with what is found in the Hitopadeśa.

यौवनं धनसंपत्तिः प्रभुत्वमविवेकिता ।
एकैकमप्यनर्थाय किमु यत्रचतुष्टयम् ।।

एकैकमपि एषां आयतनम् - Each one of the four elements enumerated has the potentiality to breed series of calamities

आयतनं - Abode ; repository.

6.5 GRAMMATICAL NOTES

अभानुभेद्यं - भेत्तुं, योग्यं - भेद्यं ; भानुना + भेद्यं = भानुभेद्यं
भानुभेद्यं न भवतीति = अभानुभेद्यं

चिकीर्षुः = कर्तुं + इच्छुः = चिकीर्षुः इच्छार्थकरूप desiderative form - In the same way

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The following words are to be formed :

दातुं+इच्छुः=दित्सुः (Desirous of giving) दातुं+इच्छा=दित्सा (desire to give)

गन्तुं+इच्छुः, जिगमिषुः (Desirous of going) गन्तुं+इच्छा=जिगमिषा (desire to go)

भोक्तुं+इच्छुः, बुभुक्षुः (Desirous of eating) भोक्तुं+इच्छा=बुभुक्षा (desire to eat)

मोक्तुं+इच्छुः, मुमुक्षुः (Desirous of freeing oneself) मोक्तुं+इच्छा=मुमुक्षा (desire to free oneself)

सेवितुं + इच्छुः, शुश्रूषुः (Desirous of serving) सेवितुं + इच्छा = शुश्रूषा = desire to serve.

आदिदेश = past perfect form (लिट्) of दिश् with the preposition आ

अप्रदीपप्रभापनेयं - प्रदीपस्य प्रभाः = प्रदीपप्रभा

प्रदीपप्रभाभिः + अपनेयं = प्रदीपप्रभापनेयं; प्रदीपप्रभापनेयं न भवतीति = अप्रदीपप्रभापनेयं।

यौवने + प्रभवं = यौवनप्रभवं।

न विद्यते परिणामे = अपरिणामे; अपरिणमत्यां (अपरिणामेन) उपशमः यः सः = अपरिणामोपशमः।

अनञ्जनवर्तिसाध्यम् = अञ्जनवर्त्यासाध्यं; अञ्जनवर्तिसाध्यं न भवतीति।

विषयविषास्वादमोहः - विषया एव विषं = विषयविषं; विषयविषस्य + आस्वादः।

अमूलमन्त्रगम्यः - मूलश्च + मन्त्राश्च = मूलमन्त्राः, गन्तुं + योग्यं; गम्यं

मूलमन्त्राणां + गम्यः न भवति = अमूलमन्त्रगम्यः

रागमलावलेपः - राग एवमलः = रागमलः; रागमलस्य + अवलेपः = रागमलावलेपः।

अस्नानशौचवध्यः = स्नानं च तत् शौचं च = स्नानशौचे;

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स्नानशौचाभ्यां + वध्यः न भवतीति = अस्नानशौचवध्यः।

गर्भेश्वरत्वं गर्भात् (प्रभृति) ईश्वरः = गर्भेश्वरः; गर्भेश्वरस्य + भावः

अभि + नवश्चासौ यौवनश्च = अभिनवयौवनः; अभिनवयौवनस्य भावः = अभिनवयौवनत्वं।

अप्रतिमरूपत्वं = न + प्रतिमः = अप्रतिमः; रूपः यस्य सः; अप्रतिमरूपः; अप्रतिमरूपस्य भावः = अप्रतिमरूपत्व।

6.6 EXERCISES

ANNOTATE -

(1) अपरिणामोपशमो दारुणो लक्ष्मीमदः ।

(2) सर्वाविनयानामेकैकमप्येषामायतनम् । किमुत समवायः ।

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UNIT 7
KADAMBARI - पाठ्यभागः-२

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UNIT 7
KADAMBARI -
पाठ्यभागः-२

7.1 INTRODUCTION

Śukanāsa expatiates on the points, he referred to in the previous paragraph cryptically with the advernt of youth, the being would lose the balance of mind despite education that the being had had. The eyes of such a being will be very much intent upon seeing the ladies and have them. That youth governed by sensuous aspirations will be suffering the same plight as that of a dry leaf wafted by the whirl wind. The senses as economists also endorse would be recurring their habit of tasting the desires which would never confer upon them total satiation. For, wants are recurrent in nature. Hence they would undergo the same plight as that of a deer which longs to quench its thirst in a mirage Śukanāsa praises him as having a pure and clean mind which can allow endearing advice to enter into, since he has nor yet tasted the sensuous pleasures. His noble birth, sense of discrimination, acceptance of elders words with humility and great reverence, have all made Śukanāsa become emboldened to give him advice since he has felt it an opportune moment. Rare indeed are the persons who can take the liberty of advising youths. He seems to have anticipated the statement in English. ' There are only two kinds of fools in this world, one who advises and another who does not take it '. He glorifies the importance of advise to the deserving one. Having provided this preamble, he elaborately points out the nature of the

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influence of Lakṣmī. Candrāpīḍa is cautioned against the evil effects of youthful stage, since he was endowed with all the four characteristics of youth.

7.2 पाठ्यभागः

यौवनारम्भे च प्रायः शास्त्रजल प्रक्षालननिर्मलापि कालुष्यमुपयाति बुद्धिः। अनुज्झित धवलतापि सरागैव भवति यूनां दृष्टिः । अपहरति च वात्येव शुष्कपत्रं समुद्भूतरजो भ्रान्तिः अतिदूरमात्मेच्छया यौवनसमये पुरुषं प्रकृतिः। इन्द्रियहरिणहारिणी च सततमतिदुरन्तेयं उपभोगमृगतृष्णिका। नवयौवनकषायितात्मनश्च सलिलानीव तान्येव विषयस्वरूपाणि आस्वाद्यमानानि मधुरतराण्यापतन्ति मनसः । नाशयति च दिङ्मोह इव उन्मार्ग प्रवर्तकः पुरुषमत्यासङ्गो विषयेषु । भवादृशा एव भवन्ति भाजनान्युपदेषानाम्। अपगतमले हि मनसि स्फटिकमणाविव रजनिकरगभस्तयो विशन्ति सुखमुपदेशगुणाः । गुरुवचनममलमपि सलिलमिव महदुपजनयति श्रवणस्थितं शूलमभव्यस्य । इतरस्य तु करिण इव शङ्खाभरणमाननशोभासमुदयमधिकतरमुपजनयति । हरति च सकलमतिमलिनमप्यन्धकारमिव दोषजातं प्रदोषसमयनिशाकर इव गुरूपदेशः प्रशमहेतुर्वयः परिणाम इव पलितरूपेण शिरसिजालं अमलीकुर्वन् गुणरूपेण तदेव परिणमयति । अयमेव च अनास्वादितविषयरसस्य ते काल उपदेशस्य। कुसुमंशरशरप्रहारजर्जरिते हि हृदये जलमिव गलत्युपदिष्टम्। अंकारणं च भवति दुष्प्रकृतेरन्वयः श्रुतं वा विनयस्य । चन्दनप्रभवो न दहति किमनलः। किं वा प्रशमहेतुनापि न प्रचण्डतरी भवति बडवानलो वारिणा। गुरूपदेशश्च नाम पुरुषाणां अखिलमलप्रक्षालन क्षममजलं स्नानं, अनुपजात पलितादिवैरूप्यमजरं वृद्धत्वं, अनारोपितमेदो दोषं गुरूकरणं, असुवरूर्णविरचनमग्राम्यं कर्णाभरणं, अतीतज्योतिरालोको, नोद्वेगकरः प्रजागरः । विशेषेण तु राज्ञाम्। विरला हि तेषामुपदेष्टारः । प्रतिशब्दक इव राजवचनं अनुगच्छति जनो भयात्। उद्दामदर्प। श्वयथुस्थगितश्रवणविवराश्च उपदिश्यमानमपि ते न श्रृण्वन्ति। शृण्वन्तोऽपि च गजनिमीलितेन अवधीरयन्तः खेदयन्ति हितोपदेशदायिनो गुरून्। अहंकारदाहज्वरमूर्छान्धकारिता विरला हि राजप्रकृतिः। अलीकाभिमानोन्मादकारीणि धनानि। राज्यविषविकारतन्द्रापदा राजलक्ष्मीः।

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7.3 ENGLISH TRANSLATION

Generally, in the youthful stage, the intellect of a being is prone to become sullied however much it might have acquired the knowledge of lores (śāstras). The eyes of the youth may not have lost the whiteness but they will have acquired redness in the guise of passion as it were. Even like a dry leaf being drifted away by the whirly wind full of dust, in the youthful stage, the yourth's natural disposition becomes swayed away by delusion caused by the quality of Rajas (activity) at its own will. Perilous indeed is the pursuit to reach the highest satisfaction out of the mirage - like casual pleasures which allure the deer - like senses of a being. But the youth finds carnal pleasure more and more sweet as he persists in enjoying them in the same way as one considers water tasting more and more sweet when he has tasted earlier astringment material. Intense attachment to sensual desires dooms a person taking him on a dubious path in the same way as the confusion regarding directions leads pedestrian to take recourse to a wrong path. Persons like you alone deserve the advice. For, the importance of advice enters into a mind only when it has become berebt of dirts. After all, the beams of moon enter into a crystal which is free from impurities. The instruction of an experienced elder or a teacher, however good, it may be, inflicts much pain as one who would experience restlessness when water though pure enters into ones ear. But in respect of a sensible person, it enhances the beauty of his face even as the ornament made of conch shell would. When it adorn the head of an elephant. That advice which fetches tranquility subdueing ones passions, white washes the very vice converting them

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all to virtues very similarly as oldage becomes prone to lessen passion and is said to be capable of converting the mass of grey hair to reflect whiteness (purity) inside also which indeed forms the haulmark of oldage. This is the opportune moment for getting advice since you have not tasted yet sensuous pleasures.. Advice when imparted to a being struck with the shafts of cupid, will not remain with him even like water that trickles away. Neither illustrious birth nor even education would be of any avail, if the mind of the being were to be preverse. Fire would certainly consume sandal wood too. Submarine fire would all the more fiercely burn when mixed with water though the latter is expected to extinguish fire. preceptor's advice bathes the disciple even without using water as it were, but removing all dirts. It provides wisdom as if it were an oldage but without any deficiencies like, grey hair, wrinkles over skin etc. It improves his physique without giving any scope for unhealthy corpulence. It is an ornament, in which there is no in - laying of gold but still remaining elegant. It serves as light but without any flames. It is awakening procured without any sort of fatigue to the recipient. Royal personages are susceptible to such shortcomings. Scarce indeed are the people who can offer advice to such kings. If people obey their orders, it is only out of fear for them. Kings overpowered by arrogance do not pay heed to the good counsel and behave in such a way as if a tumour has grown in the ear not allowing anything to enter in. Even when they hear, they treat them contemptuously even as an elephant would go closing its eyes. to what goes on around itself. They hurt the feelings of teachers who offer good advice self - conceit even like severe fever causing swoon would render the royal personages to get perturbed

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and darkened too. Wealth makes them delirious by puffed with pride. Royal splendour drives the royal figures to encounter come due to the venomous regal status.

7.4 EXPLANATIONS

कालुष्यमुपयाति बुद्धिः - Intellect becomes contaminated to such an extent that it hardly could exercise sense of discernment despite the person being trained in śāstraic learning. This applies to almost all beings. Hence the propriety of the word प्रायः

समुद्धूतरजो .... पुरुषं प्रकृति - Since the youth becomes influenced by passionate longings, he will be drifted away by them even like the whirlwind full of dust would fling away dry leaves. Youth given to worldly pleasures would deteriorate himself even as green leaf becomes dried and the dry leaf will naturally be flung away by the wind. The terms वात्येव, शुष्कपत्रं, समुद्धूतरजो, आत्मेच्छया, पुरुषं, प्रकृतिः are all highly connotative referring to carnal pleasures, youth, bound by activity for satisfaction, at will, again to youth and youthfulness. Bāṇa has consciously used the terms रजः भ्रान्तिः, पुरुषं, प्रकृतिः which are highly technical in the sānkhya system of philosophy. Prakṛti, if we are to say in a nutshell, even like a dancer, influences purusa to act and allure him into the resultant effect of activity and makes him swayed away through delusion. Even in case one is not to adopt the sānkhya tenet, the idea as stated earlier is quite clear.

इन्द्रियहरिण हारिणी - The senses fleet even like the deer and would like to harp on the things available and relishable, so as to derive satisfaction according to their own inclination. In the same way as the deer would like to

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quench its thirst running behind mirage or optical illusion and gets disappointed even so the senses running after material pleasures of life would never get the total satisfaction. It is only when they are brought under control man would enable himself to see the things in a proper perspective as Krișņa tells Arjuna in the Bhagavadgītā

इन्द्रियाणां हि चरतां यन्मनोऽनुविधीयते ।
तदस्य हरति प्रज्ञां वायुर्नावमिवांभसि ।। B - 67
तस्माद्यस्य महाबाहो निगृहीतानि सर्वशः ।
इन्द्रियाणीन्द्रियार्थेभ्यः तस्य प्रज्ञा प्रतिष्ठिता ।। 6-68

उपभोग मृगतृष्णिका - The word ' Bhoga ' derived from the root भुज् means ' enjoy ' and hence उपभोग comes to mean near the enjoyment. Material pleasures indeed beckon the persons to enjoy and unless a man is disciplined, he continues to harp up on them and the total satisfaction he would never be able to realise even like a man resembling a deer. thirsty would like to quench his thirst from a mirage,

विषयस्वरूपाणि आस्वाद्यमानानिमधुरतराणि - Mind of a being is a peculiar one and one cannot ascertain how and when it would get influenced and also react to the instinctive desire. Sensuous objects are such that they ensnare a being to come to them and enjoy. Strange it may appear, the man enjoying them feels that they are more relishable than they were at the previous encounter. That is the significance of the suffix 'तरप्' added here.

दिङ्मोह इव उन्मार्गप्रवर्तक - Too much of indulgence in enjoying wordly pleasures of life and more so too much of dalliance make the person stupefied due to his losing the way. He is branded as having swerved from the illustrious path. The very nature of carnal desire carried to the

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extreme drives a person to go off the righteous path. You will do well to remember the stanzas in the second chapter of the Bhagavadgita starting from संगात् सञ्जायते .... to बुद्धिनाशात्प्रणश्यति ।। भवादृशा एव - Śukanāsa has no fever or fear to point out to Candrāpīḍa that he is the fittest person to be advised. He is endowed with all the four elements, the banal feature of which elements only, he has been trying to explain. Further as the next sentence is given, lest the recipient should mistake him, he has clear mind as clear as the moon stone and hence the advice would become well received - " अपगतमले हि " etc श्रवणस्थितं शूलं अभव्यस्य - भव्य denotes a person who takes everything in proper perspective. अभव्य is just the opposite. A man who lacks in good sense will never be able to receive the advise and instead he takes it as water entering into the ear, which would create a sensational pain. In this case of advice, it creates in him a high sense of displeasure towards the person giving advice.

इतरस्यतु - Śukanāsa brings out in a nutshell how advises are the outcome of ones own experience and also the experience of others observed. Hence it is referred to as हितभुक् (Agreeable) हुतभुक् (outcome of experience) and हुतभुक् (tasty and relishable). Hence the advice will be well received as one would welcome the ear ornament. दुष्प्रकृतेरन्वयः श्रुतं वा विनयस्य - Neither illustrious birth, learning would be of any consideration for giving or for receiving advise. Very much depends on the attitude of the recipient and patience and perseverence of the giver as stated later (विरला हि तेषामुपदेष्टारः)

चन्दनप्रभवो - Sandal wood is known for coolness as it is famous for fragrance. Fire which is called 'consumer of all'

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(सर्वभक्षक) does not spare the sandal tree but instead it consumed that tree also. despite So also the material pleasures of life which make a person wicked will not spare but burn even when a person is of noble birth and learned. Thus Śukanāsa is cautioning Candrāpīḍa, even as he warns him towards the end of his exhortation.

Śukanāsa drives home to Candrāpīḍa why he considered the advise as worthy to be given. According to him, it is quintessence of the rich experience one has acquired in life, which would bestow on the individual tranquility (प्रशमहेतुः) and richness of thought accumulated over years. Hence the recipient of the advice, would earn merit of rich experience even without undergoing the short comings of oldage (परिणाम इव पलितरूपेण शिरसिजजालममलीकुर्वन्). नोद्वेगकरः प्रजागरः. It is a wakefulness which causes no disgust as the ordinary sleep would do. अखिलमलप्रक्षालनक्षममजस्नान - Advice bathes the person in a peculiar way by cleaning the dirt clinging to the mind, heart and brain even without using water which is expected to clean the body externally only. श्वयथु = Swelling; tumour.

अनुपजातपलितादिवैरूप्यमजरं वृद्धत्वं - If a person is to step into oldage, he will have encountered so many ups and downs in life and thus collect lots of experience. If such persons are to be paid heed to when they advise, the recipient would become as well old in having collected rich experience even without experiencing the short comings of oldage such as wrinkles, grey hair etc.,

शृण्वन्तोऽपि गजनिमीलितेन - The youths specially born in royal dynasty would lend a deaf ear very much resembling a drowsy elephant which remains indifferent with its eyes closed not mindful of what goes around. The proud royal

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youths are also given to cast indifference to the persons who choose to advise them. Hence he suffers from the loss of understanding not knowing what goes on around him.

खेदयन्ति हितोपदेशदायिनो गुरून् - In the same way as a conscientious teacher would feel hurt when the students walk away from his class, the elders also would feel hurt if the person to whom the exhortation is meant, were to show indifference to what he says. Such an attitude afflicts the elders. How much pain a cow sustains when its calf does not come to it for drinking milk; so also the elders experience much pain when the younger generation does not receive their agreeable words of advice.

अहंकारदाहज्वारमूर्छान्धकारिता - The nature of royal personages is such that there is no limit at all for their egotism, which would send them to stupor (तन्द्रापदा) suffering as it were from the height of arrogance.

7.5 GRAMMATICAL NOTES

यौवनस्य + आरम्भः = यौवनारम्भः तस्मिन् = यौवनारम्भे।

शास्त्रजलप्रक्षालननिर्मला = शास्त्रमेव जलं = शास्त्रजलं

शास्त्रजलेन + प्रक्षालनं = शास्त्रजलप्रक्षालनं; शास्त्रजलप्रक्षालनेन + निर्मला या सा = शास्त्रजलप्रक्षालननिर्मला।

कलुषस्य + भावः = कालुष्यम्।

अनुज्झितधवलस्य + भावः = अनुज्झितधवलः।

सरागा - रागेण सह वर्तत इति = सरागा

समुद्भूतरजो भ्रान्तिः - समुद्भूतानि च तानि रजांसि च समुद्भूतरजांसि; समुद्भूतरजसः + भ्रान्तिः = समुद्भूतरजोभ्रान्तिः।

इन्द्रियहरिणहारिणी - इन्द्रियाण्येव हरिणाः = इन्द्रियहरिणाः इन्द्रियहरिणान् + हरतीति = इन्द्रियहरिणहारिणी।

उपभोगमृगतृष्णिका - भोगस्य + अ = उपभोगं उपभोगं एव

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मृगतृष्णिका = उपभोगमृगतृष्णिका ।

दिङ्मोहः - दिशां मोहः = दिङ्मोहः ।

उन्मार्गप्रवर्तकः - उत्क्रान्तः मार्गः = उन्मार्गः = उन्मार्ग प्रवर्तयतीति = उन्मार्गप्रवर्तकः ।

अपगतमले - अपगताः + मलाः यस्मात् = अपगतमलः तस्मिन्।

अभव्यस्य - भवतीति भव्यः ; भव्यः नभवतीति अभव्यः तस्य।

गुरूपदेशः - गुरोः उपदेशः गुरूपदेशः ।

शिरसिजजालं - शिरसि + जातः = शिरसिजः ; शिरसिजानां + जालं = शिरसिजजालम् ।

अनास्वादितविषयरसस्य - विषयाणां + रसं = विषयरसः ;

अस्वादितः विषयरसः = आस्वदितविषयरसः ; आस्वदितविषयरसः नभवतीति = अनास्वादितविषयरसः तस्य ।

पात्रं, भाजनं etc will have to be presented always in neuter gender.

7.6 EXERCISES

(1) Explain how Śukanāsa has presented the greatness of advice.

(2) 'सर्वाविनयानां एकैकमप्यायतनम्' Substantiate

(3) How has the poet Bana presented Royal wealth's influence ?

ANNOTATE THE FOLLOWING

(i) महतीयं खल्वनर्थपरंपरा ।

(ii) रजनिकरगभस्तयो विशन्ति सुखमुपदेशगुणाः ।

(iii) भवादृशा एव भवन्ति भाजनानि ।

(iv) चन्दनप्रभवो न दहति किमनलः ।

(v) आत्मेच्छया यौवनसमयं पुरुषं प्रकृतिः ।

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(vi) प्रशमहेतुनापि न प्रचण्डतरो भवति वडवानलो वारिणा ।

(vii) अतीतज्योतिरालोको नोद्वेगकरः प्रजागरः ।

(viii) असुवर्णविरचितमग्राम्यं कर्णाभरणम् ।

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UNIT 8
KADAMBARI - पाठ्यभागः-३

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UNIT 8
KADAMBARI -
पाठ्यभागः-३

8.1 INTRODUCTION

Bāṇa has been proficient in mythological ideas. His resourcefulness is such that he utilises the stories of mythology to suit the purpose on hand while writing his works. Take for instance, the present situation of advising Candrapida. Śukanāsa is made to refer to the emergence of Lakṣmī, goddess of wealth, from the milk ocean. In order to list out the evil effects of her influence, he refers to the negatively qualities of beings negatively existing with her having sprung up from ocean. This heightens the effectiveness of exhortation. Bāṇa is known for Kadeidoscopic presentation of all that he has known either by his wide travel, by studies, or by his keeness of observation and hence there is an adage to adore him - "बाणोच्छिष्टं जगत्सर्वं". Hardly one comes across such an exhaustive treatment of the evils of richness elsewhere as one finds here in Kādambarī. Wealth is such a welcoming entity that everyone craves for obtaining it at any cost. But would it remain with an individual for all time to come ? No. for, godess of wealth is transient by native and hence she fleets and fleets to the dissatisfaction of the earlier possessor. She can never be found as remaining with one person for she has her feet pricked by the thorns found in the stalk of lotus flowers in the midst of which only she has her abode and is given to tread on the lotus grove. Should she nor have some consideration to persons who have

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offered welcome to her. Bāṇa says, how can she when she has imbibed the hardness of green sapphire. Bāṇa through Śūkanāsa has presented an exhaustive list of lanes that would attend on a person intent upon the acquisition of wealth. One wonders how Bana could enjoy royal patronage of Hārṣa without encountering wrath of the royal figure for having held mirror into their lapses and without becoming cursed by the goddess of wealth.

8.2 पाठ्यभागः-३

आलोकयतु तावत्कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमम् इयं सुभटखड्गमण्डलोत्पलवनविभ्रमभ्रमरी लक्ष्मीः क्षीरसागरात् पारिजातपल्लवेभ्यो रागं, इन्दुशकलात् एकान्तवक्रतां, उच्चैःश्रवसः चञ्चलतां, कालकूटात् मोहनशक्तिं, मदिराया मदं, कौस्तुभमणेरतिनैष्ठुर्यं, इत्येतानि सहवास परिचयवशात् विरहविनोदचिह्नानि गृहीत्वैवोद्गता। नहि एवं विधं अपरं अपरिचितमिह जगति किञ्चिदस्ति यथेयमनार्या लब्धापि खलु दुःखेन परिपाल्यते। दृढगुणपाशसंदाननिस्पन्दीकृतापि नश्यति। उद्दामदर्पभटसहस्रोल्लासितासिलतापञ्जरविधृताप्यपक्रामति। मदजलदुर्दिनान्धकारगजघटितघनघटापरिपालितापि प्रपलायते। न परिचयं रक्षति। नाभिजनमीक्षते। न रूपमालोकयते। न कुलक्रममनुरुध्यते। न शीलं पश्यति। न वैदग्ध्यं गणयति । न श्रुतमाकर्णयति । न धर्ममनुरुध्यते । न त्यागमाद्रियते। न विशेषज्ञतांविचारयति। नाचारं पालयति। नसत्यमनुबुध्यते। न लक्षणं प्रमाणी करोति। गन्धर्वनगरलेखेव पश्यत एव नश्यति।

अद्यापि आरूढमन्दरपरिवर्तावर्तभ्रान्तिजनितसंस्कारेव परिभ्रमति। कमलिनीसञ्चरणव्यतिकरलग्ननलिननालकण्टकेव क्वचित् निर्भरमाबध्नाति पदम्। अतिप्रयत्नविधृतापि परमेश्वरगृहेषु विविधगन्धगजगण्डमधुपानमत्तेव परिस्खलति। पारुष्यमिवोपशिक्षितुमसिधारासु निवसति। विश्वरूपत्वमिव ग्रहीतुमाश्रिता नारायणमूर्तिम्। अप्रत्ययबहुला च दिवसान्तकमलमिव समुपचितमूलदण्डकोशमण्डलमपि मुञ्चति भूभुजम्। लतेव विटपकानध्यारोहति। गङ्गेव वसुजनन्यपि तरङ्गबुद्बुदचञ्चला।

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दिवसकरगतिरिव प्रकटितविविधसंक्रान्तिः। पातालगुहेव तमोबहुला हिडिम्बेव भीमसाहसैकहार्यहृदया। प्रावृडिव अचिरद्युतिकारिणी। दुष्टपिशाचीव दर्शितानेकपुरुषोच्छ्राया। स्वल्पसत्त्वमुन्मत्तीकरोति। सरस्वतीपरिगृहीतं ईर्ष्ययेव नालिङ्गति जनम्। गुणवन्तमपवित्रमिव न स्पृशति। उदारसत्त्वं अमङ्गलमिव न बहुमन्यते। सुजनमनिमित्तमिव न पश्यति। अभिजातमहिमिव लङ्घयति। शूरं कण्टकमिव परिहरति। दातारं दुःस्वप्नमिव न स्मरति। विनीतं पातकिनमिव नोपसर्पति। मनस्विनमुन्मत्तमिवोपहसति। परस्परविरुद्धं च इन्द्रजालमिव दर्शयन्ती प्रकटयति जगति निजं चरितम्। तथा हि। सततं ऊष्माणं आरोपयन्त्यपि जाड्यमुपजनयति। उन्नतिमादधानापि नीचस्वभावतां आविष्करोति। तोयराशिसम्भवापि तृष्णां संवर्धयति। ईश्वरतांदधानापि अशिवप्रकृतित्वमातनोति। बलोपचयमाहरन्त्यपि लघिमानमापादयति। अमृतसहोदरापि कटुकविपाका। विग्रहवत्यपि अप्रत्यक्षदर्शना। पुरुषोत्तमरतापि खलजनप्रिया। रेणुमयीव स्वच्छमपि कलुषीकरोति।

8.3 ENGLISH TRANSLATION

You yourself bent upon conferring beneficial things only judge of the goddess of wealth in the foremost. This lady, even like a bee hovering sprangup from the micky ocean bringing along with some of the momentos of her companies in the ocean. She has imbibed the redness (passion) of parijata foliages. She has shared the curvedness (perverseness) of her associate crescent moon and also the fleeting nature of the celestial horse uccaisravas. She has that ability with the dreadful version Kalakuta (a product emerging from the milky ocean and which was part taken by siva). She can drive a person to be an over powered by intoxication as it from partaking from green sapphire (Kaustubhagem). No one else is regardless of familiarity as this ignoble lady. Even she is obtained by evincing great effort, she is to be protected with great difficulty. She unties herself even when she is fastened with strong ropes

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in the form of merits. Even when is encaged guarded by thousands of brave soldiers equipped with sharp and long swords, she could find her exit somehow. Even when she is guarded by watchful superior elephants rendered dark by their shedding ichor, she can find her escape. She hardly safeguards familiarity. She cares not illustrations birth of a person. Beauty is of no avail to her. She does not respect hereditary order. She has no credence to character, even so one's cleverness. She cares not the scholarship of a person, and is not mindful of righteousness of a being. She does not entertain bountiness. She does not show any consideration to discernment. Customary observances she shuns. She will never insist upon truthfulness. Auspicious marks are no longer authority to her. She disappears instantaneously, even while beholding very much like the streak of the Gandharva city.

From person to person, she rattles as if she continues to be experiencing the spell of moving round and round as she underwent the circular movement caused by the churning of milky ocean with the Mandara mountain as the churning rod. No where she keeps her foot firmly as it she is pricked in her feet by the thorns during her sujourn over the lotus bed. Even it she keeps her foot steadily with much efforts in the palaces of great kings, she falters intoxicated as it were from wine like ichor streaming forth from the temples of lordly elephants. She leans on the edges of swords so as to acquire hardness from them. She has resorted to the chest region of Nārāyana only to learn the technique of presenting in varied wordly appearances. Having reposed no trust in the king, she quits him though he has worked hard for extending his territory,

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strenthening his army, increasing his treasury and also consolidating the feudal lords under his suzerainty, as the dame does regarding the lotus with the closure of the day and its established roots, well-formed stalk and its circular pericarp. She clasps voluptuously even as a parasite creeper, the branches of trees. She resembles Gangā, the mother of eight Vasus, in her being agitated with her rippling waves and bubbles, though the goddess of wealth be the generator of riches, is yet as fickle as ripples and bubbles of waves. She being a flirt moving from one person to another resembles the sun who changes from one cusp (zodiacal sign) to another. She resembles nether worlds in promoting darkness (wicked deeds). She resembles Hidimba, the demoness, who became ensnared towards Bhima for his valient deeds (in getting altered by the valorous deeds of a person). In the same way as lightning during rainy season, she glows unsteadily with riches. She resembles a female goblin in displaying the height of several men keeping them one above the other. She renders a timid person mad. She hardly welcomes a man who has been favoured by the goddess of learning. She seldom clasps a merited person unholy as it were. She never thinks high of a person reknown for his nobility, as if he were ominous. She avoids a person of illustratious birth even as one would cross over a snake. She shuns a valinat person imagining him a thorn as it were. She forgets meeting a liberal-minded person even as one who would not like to remember a nightmare. She avoid a learned man known for modesty and discipline, as if he were a sinner. She scoffs at a man of resolute mind, thinking that he is drunkard. She imitates a juggler in revealing her tricks of variegated activities contrary to one another. Even while keeping a person

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warm, She generates also sensational cold. She may raise a person from scratch to elevation but not without prompting him also to give rise to bemeaning acts. Though born in ocean, she increases thirst. Though she makes one rich, she also makes him vileful. She accords strength to a man but discredits him with mean mindedness. May be she is the sister of ambrosia but has in herself a bitter taste. She is no doubt endowed with a form but deludes the senses of persons with her invisibility. She has attachment to the best person but is dear to the wickeds. She sullies the pure person as if she is replete with dust.

8.4 EXPLANATIONS

कल्याणाभिनिवेशी - Very eager to realise what is good. This is the way in which Śukanāsa would like to know the mind and at the same time prepare the mind of Candrāpīda for hearing him. Any adviser as a matter of fact would start with such preamble working on the mind of the recipient informing him that he is very fine, eager to hear the advise repecting elders and so on and so forth.

सुभटखड्गमण्डलोत्पलवनविभ्रमभ्रमरी - Bāṇa's prose is highly imaginative. Here it is fancied that the swords of the bold soldiers move in a circular way while fighting and they are likened to the lotus bed which is according to convention is the abode of Lakṣmī. Lotus flowers do invite the bees for tasting their sweet juice. Lakṣhmī is metaphorically referred to as female bee also for her being frial in the same way as the bee hovering round the flowers one moving from one flower to flower,

Bāṇa's knowledge of mythology comes in handy to him to account for and commenting on the frial nature and bad

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influence of Lakṣmī on the possessor of wealth. There is a purāṇic reference that several entities sprang up from the milky ocean when it was churned by gods and demons together for obtaining nectar making the Mandara mountain itself a churning rod. Bāṇa has chosen to take only darker side of the entities to serve his purpose on hand. Passion is often referred to as red in colour and therefore the pārijāta sprouts have been thought of, playing pun on the word राग to mean redness and aspirations of love.

एकान्तवक्रतां - The crescent moon looks bent completely. Bana has chosen a befitting word वक्रता - to mean "bent" "and" "crooked" as well charging Lakṣmī as being proverbially crooked in her affiliations and prejudices.

उच्चैःश्रवसः चञ्चलतां - The horses are known for their unsteady steps. Well-bred horses are known for fleeting hoofs as one might notice such a features on the part of race-horses. Ucchaiśravas, traditionally attributed to Indra is known for such unsteady steps for signifying which nature on the part of Lakṣmī also, the poet has used the word चञ्चलतां. The epithets qualifying deadly poison कालकूट, मदिरा, कौस्तुभमणि do apply to Lakṣmī as well. The poet has brought out fine comparison to make his point strongly felt by the reader. It is stated in this connection that Lakṣmī had a purpose in imbibing those qualities and that is to amuse herself in separation from her close associates in the milky ocean.

लब्धापि खलु दुःखेन परिपाल्यते - Lakṣhmī is really of a peculiar nature. She makes persons to strive hard for obtaining her favour. Even when she is obtained, the possessor will have to exercise his shrewdness in guarding

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her. How hard it is to guard wealth, is known only to the rich persons who every second will have to be alert lest it should be squandered by their children or carried away by burglars. Man's nature is also peculiar. He is unhappy if he is not blessed by wealth and even when he gets it, he feels restless spending sleepless nights. That is the real character of Lakṣhmī making people feel bad both in prosperity and in adversity.

दृढगुणपाश - The poet is playing pun on the word गुण which means quality and also thread. Bāṇa's vocabulary is so rich that he has used right words in right place no wonder there is encomium heaped in him. guṇa may also refer to the technical term 'Guṇa' in political science - ' सन्धिर्नाविग्रहोयानं आसनद्वैधमाश्रयः। Despite such political stability, she goes away from him. उद्दामदर्पभटसहस्र etc., It is but natural that the rich people have the services of security guards to protect their possessions. Here it is stated that despite having such guards with their swords taken out from the sheath with the clear instruction of guarding her, she makesa way out according to her own inclinations.

The remaining short sentences do refer to her decision to smile on a person or to frown at the person much according to her will. Please note how Bāṇa uses long sentences when he wants his imagination to play to prove his point on hand and such long sentences indicate the total effect of the situation. The short sentences crisply point out the effect on account of her perferential stand minding not the illustrious or otherwise nature of persons. How fine Śukanāsa characterises her frail and frivolous dispositions in the statement ' गन्धर्वनंगरलेखेव पश्यत एव नश्यति' inkeeping with the epithet 'अनार्या' used previously. Bana

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again reclines to long sentences for he must have been flooded with imaginative fabric to lay bare the nature of Lakṣhmī. It is stated that Lakshmi despite the incident happening long time back, continues with her movement whirling due to its familiarity when the milky ocean was churned. In case she does not keep her steps firmly in a place, it is only because she must have been pointed on account of the thorn pricking her feet. But where did she find the thorn ? Nor any where but in her own abode of lotus grove which has the thorns on the lotus stalk found all over the lotus pond.

मधुपानमत्तेव परिस्खलति - A drunkard cannot pace on the road firmly since he falters under the spell of liquour. Even so Lakṣmī falters and this is a symbolic statement to indicate that wealth is lost on account of faulty steps taken by persons in life.

पारुष्यमिवोपशिक्षितुं - Lakṣmī is attributed with hardness since she does not have sympathy and consideration towards the poor and the suffering. Even when she smiled on some person, she having no consideration, for sakes him since she has her own inclinations to smile or to frown which feature only Śukanāsa expatiates in varied terms. It is stated here that she has developed hardness due to her taking residence over the sharp edges of swords, as she is sometimes favourable to victorious warrior.

विश्वरूपत्वमिव - Lakṣmī is the divine spouse of Nārāyana. It is fancied here that she has reclined on Nārāyana only to assume varied forms at her own will. Lord Narayana descended to the mortal region in different incarnations to vanquish the wicked and to protect the innocent and deserving as has been declared.

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परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ।।

But this situation has been interpreted by the poet so as to comment on her frivolous nature assuming varied forms. Bāṇa intends saying here that Lakṣmī chose Nārāyana only to get familiarity in assuming manifold forms.

समुपचितमूलदण्डकोशमण्डलमपि - Even when the king has fortified himself well with the extension of territory, ably organised army and increased treasury, she drives him to adversity at her own injudicious with inclinations.

गङ्गेव वसुजनन्यपि - Even like Gangā, though be the mother of eight Vasus, who is restless due to ripples and bubbles which are fleeting, the goddess Lakṣmī is also of fleeting nature like whirling waves and bubbles

As previously observed Bāṇa is brilliant in using mythological situation to heighten the situation, he is portraying. Here Gangā, the personified form of the river Ganges is said to be full of restlessness despite her being the mother of eight Vasus, who are again believed to be the presiding deities of wealth. These Vasus were cursed, it is narrated in the Adipurāna (102 chapter), by Vasiṣtha, who became disregarded by them, when the latter were to snatch away the celestial cow Kāmadhenu. These Vasus approached Gangā for enabling them to return to celestial region and for that reason, they appealed to her to become their mother and discard them in waters the moment they were born so that they could be free from the curse of being born in the mortal world. Gangā is believed to have complied with their request and did the same subsequently.

That Bāṇa is coversant with Astrology also as he

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refers to the sun, the central planet, moving from one cusp to the other in his movement.

पातालगुहेव - Pātāla is considered to be the last layer of the netherworld and it is but natural that it is described as having intense darkness, it is the seventh world located down below the earth, the other six being अतल, वितल, सुतल, महातल, रसातल, पतलतल.

In order to account for Lakṣmī's odd behaviour and impredictable attitude, Śukanāsa refers to दुष्टपिशाचि and subsequently to the seiure by Graha, overpowered by Bhūtā and to have been controlled by the spell of incantations.

Śukanāsa dilates much as Lakṣmī's attitude towards the one who is blessed by Sarasvati, the goddess of learning and also towards those who by learning have become endowed with good qualities, known for magnanimity, refinement, illustrous birth. strangely, she is charged as crossing over a brave man even as one would over thorn. Liberal minded (दातारं), modest and resolute minded (मनस्विनं) would be despised away with, perhaps due to their being under the positive influence of the goddess of learning.

परस्परविरूद्धं - Lakṣmī is of contradictory behaviour. For, she would not hesitate to confer her boon on any one but not without discrediting him with some baual features. One may rise to the top but is made to possess wickedness to the core.

तोयराशिसंभवापि - Though born in an ocean she is known for creating thirst. No doubt ocean is the repository of water but all the same no one drinks that water since it is hard But she sprang up from milky ocean supposed to have good and tasty water. All the same she generates in her owner ever increasing thirst.

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ईश्वरतां दधानापि - She may confer upon one all riches and at the same time discredit him with bemeaning behaviour.

बलोपचयमाहरन्त्यपि - She may enable a person to grow prosperous but endows him with the worst possible defect mean-mindedness.

अमृतसहोदरापि - It is often said that ones own association apart from heredity plays an important part in shaping the character and disposition of an individual. That is why it is said; tell me who your friend is and shall tell you who you are. Lakṣmī associated herself with her co-existents only to imbibe their bad nature. Now Śukanāsa says to Candrāpīḍa that even when Lakṣmī is the sister of ambrosia living together in the milky ocean. She has never shared anything good and congenial with ambrosia. She has remained only stringent.

पुरुषोत्तमरतापि - Her contradictory disposition is further evidenced on account of her being invisible, though has a form, due to her being very affectionate and considerate towards the wicked people, though she has been the divine spouse of the lord Nārāyana (Puruṣottama).

रेणुमयीव - She is very much fond of polluting even the purest as if he has been under the influence of a lady replete with dust.

8.5 GRAMMATICAL NOTES

कल्याणे अभिनिवेशः यस्मिन् सः = कल्याणाभिनिवेशी।

सुभटखड्गमण्डलोत्पलवनविभ्रमभ्रमरी - खड्गमण्डलमिव = खड्गमण्डलं

सुभटानां खड्गमण्डलं = सुभटखड्गमण्डलं; सुभटखड्गमण्डलमेव + उत्पलानां वनं = सुभटखड्गमण्डलोत्पलवनं; सुभटखड्गमण्डलोत्पलवने विभ्रमः

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सुभटखड्गमण्डलोत्पलवनविभ्रमः; सुभटखड्गमण्डलोत्पलवनविभ्रमं (कुर्वन्ती) [विभ्रमे] भ्रमरी = सुभटखड्गमण्डलोत्पलवनविभ्रमभ्रमरी।

विदग्धस्य + भावः = वैदग्ध्यम्।

विशेषं + जानाति इति = विशेषज्ञः तस्य = विशेषज्ञस्य।

ईश्वरस्य भावः = ईश्वरता तां = ईश्वरताम्।

8.6. EXERCISES

(i) State how Śukanāsa has expaliated on the traits of Lakṣmī.

(ii) "Lakshmi is the very abode of misconduct" show how the poet has substantiated it.

8.6.1 ANNOTATE THE FOLLOWING

i. विरहविनोदचिह्नानि गृहीत्वैवोद्गता।

ii. अपरिचितमिह जगति न किञ्चिदस्ति यथेयमनार्या।

iii. गन्धर्वनगरलेखेव पश्यत एव नश्यति।

iv. तोयराशिसंभवापि तृष्णां संवर्धयति।

ಆದೇಶ ಸಂಖ್ಯೆ : ಕರಾಮುವಿ/ಸಿಪಾವಿ/4/411/2005-06/09-1-2006
ಮುದ್ರಕರು : ಗುಡ್‌ಟಚ್ ಪ್ರಿಂಟರ್ಸ್, ಮೈಸೂರು - 570 012 ಪ್ರತಿಗಳು: 500
ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ.
ಮುಖಪುಟ 170 ಜಿ.ಎಸ್.ಎಂ., ಇಂಡಿಯನ್ ಆರ್ಟ್ ಕಾರ್ಡ್

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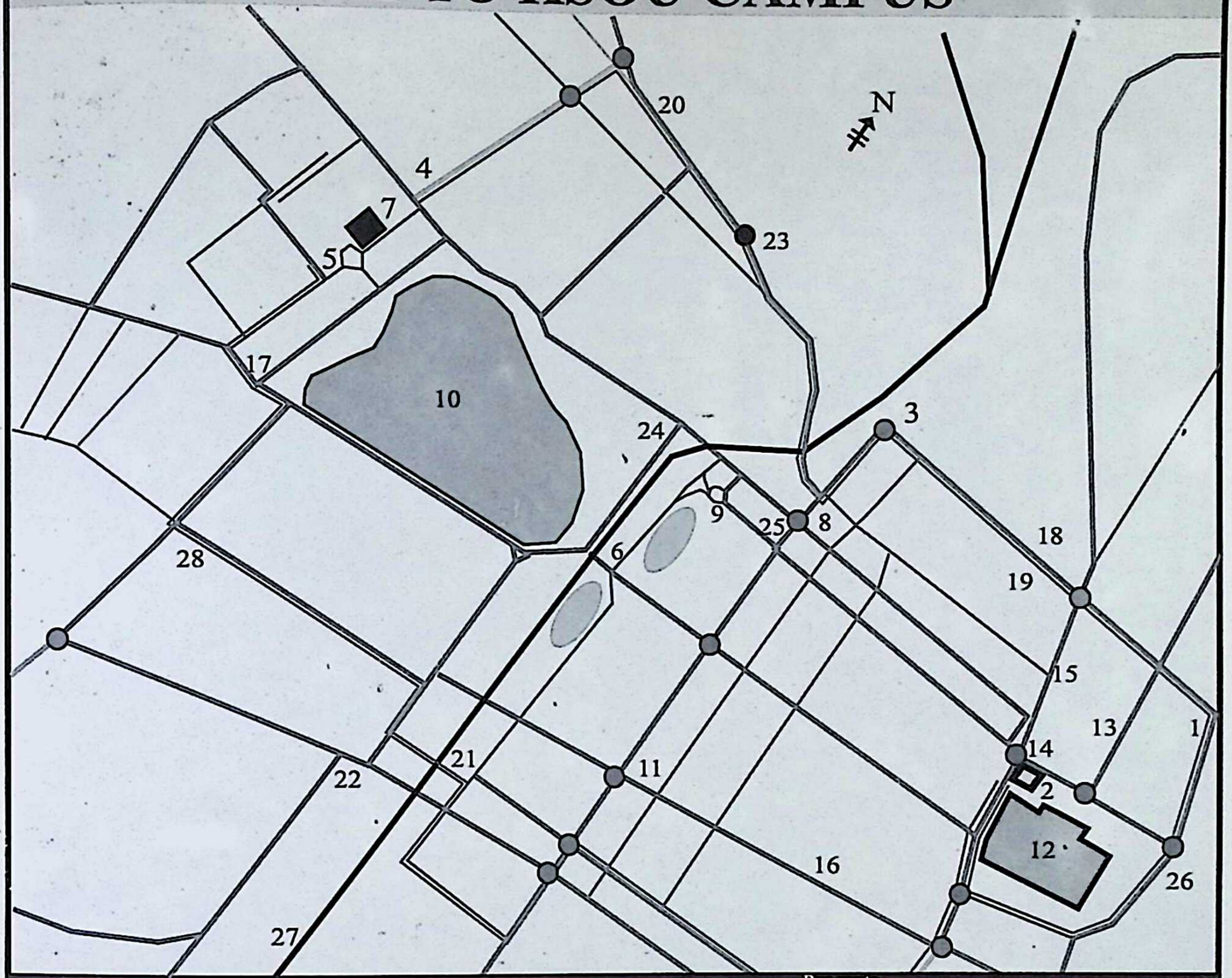
WAY TO KSOU CAMPUS



1. Suburban Bus Stand
2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crowford Hall
7. K.S.O.U
8. Metropole Circle
9. DC Office
10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From	To	City Bus Number
1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangothri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto:From SBS - Rs. 25/- From Rail Stn: Rs. 20/- .

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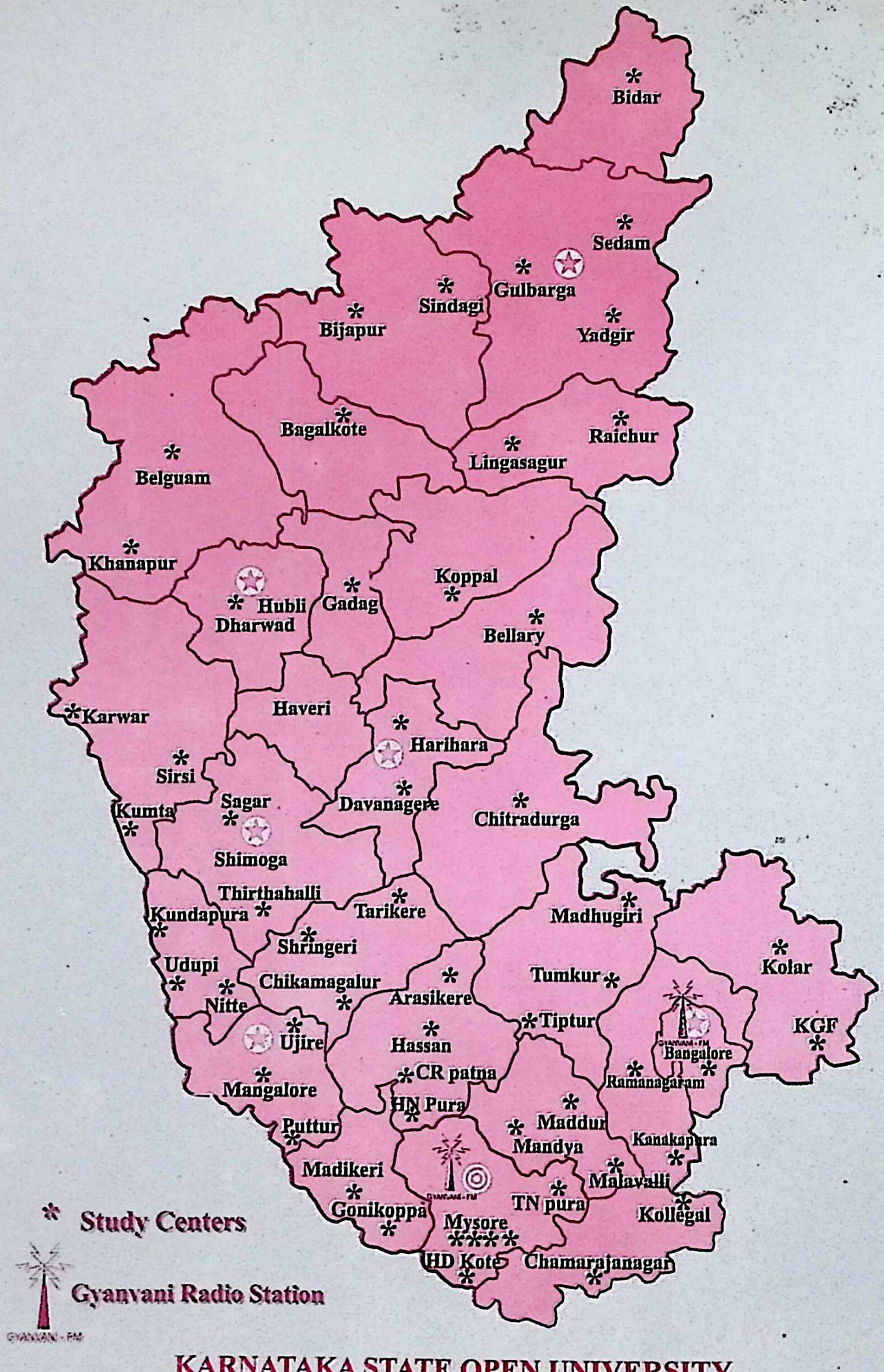

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